

**HOW SHALL WE PREACH WITHOUT A SONG:  
A MODEL FOR AFRICAN AMERICAN SACRED MUSIC**

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## TABLE OF CONTENTS

### **Abstract**

<b>Introduction</b>		<b>1 - 4</b>
<b>Chapter 1</b>	<b>Context In Ministry</b>	<b>5 - 9</b>
<b>Chapter 2</b>	<b>Theological, Biblical and Historical Foundations</b>	<b>10-39</b>
<b>Chapter 3</b>	<b>Design of the Model</b>	<b>40-45</b>
<b>Chapter 4</b>	<b>The Model: Implementation</b>	<b>46-51</b>
<b>Chapter 5</b>	<b>Summary of Evaluation</b>	<b>52-64</b>
<b>Chapter 6</b>	<b>Observations and Conclusion</b>	<b>65-67</b>
<b>Appendix 1</b>	<b>Seminar Materials</b>	<b>i-vii</b>
<b>Appendix 2</b>	<b>Worship Services &amp; Congregational Analysis</b>	<b>viii-xv</b>
<b>Appendix 3</b>	<b>Statistics on Cincinnati, OH And the Walnut Hills Area</b>	<b>xvi-xvii</b>
<b>Bibliography</b>		

**ABSTRACT**

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A MODEL FOR AFRICAN AMERICAN SACRED MUSIC**

**BY**

**JAMES H. HARRIS, SR.**

**UNITED THEOLOGICAL SEMINARY, 1996**

**MENTORS: DR. J. GRANT AND DR. D. HOPKINS**

This project is designed to address the need for relevant music in worship expressing Black theological themes as presented in African American preaching. Three seminars will be held covering two themes each, along with two services, where choir members, musicians, directors and worship leaders will develop essential skills needed for the selection of appropriate music for worship. Lectures and practical sessions will emphasize Black theological themes whereby the participant will evaluate appropriate music for worship. Evaluation will qualitatively measure the participants' ability to select relevant music for worship in an African American setting.

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**Psalm 137: 1-4**

**By the rivers of Babylon we sat and  
wept  
when we remembered Zion.  
There on the poplars  
we hung our harps,  
for there our captors asked us for  
songs,  
our tormentors demanded songs of  
joy;  
they said, "Sing us one of the songs  
of Zion!  
How can we sing the songs of the  
Lord  
while in a foreign land?**

## Introduction

Sacred music, in any culture, is music which speaks to the relationship between the divine and the condition of those who are worshiping. African American sacred music speaks out of the experiences of Black folk and God's actions on their behalf. There is a need in the African-American Church for Black Theological themes to be present, not only in preaching but also in the sacred music presented within the worship setting. It is out of this need that this model of ministry was developed. Melva W. Costen lifts up in her book, African American Christian Worship, "corporate Christian worship as acknowledgement of and response to the presence and power of God as revealed in Jesus the Christ through the work of the Holy Spirit."<sup>1</sup> Choir directors, members, and musicians, as well as worship leaders need to develop a clear understanding as to how and why these themes must reveal the Black Theological themes of God in all that takes place in worship.

Preaching, in the African-American tradition, has served as one manner in which these themes have held relevance in the worship of African-Americans. This is why my calling is one of accepting what God has challenged me to accomplish in my preaching and ministry. The African Methodist Episcopal Church is my base of operation because I have found it to be one of historical as well as contemporary strategies of keeping the African-American interpretations of God alive and active in the lives of believers.

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<sup>1</sup>Costen, Melva W. African American Christian Worship. (Nashville: Abingdon Press, 1993), p. 91.

It also assists persons in the struggle of affirming who they are in relation to God, Jesus Christ, and community and in the struggle against oppression of all sorts. This is the focus of my preaching and ministry.

The relative question now becomes, can this be accomplished by preaching alone? The answer must be, no! Preaching can be more effective if it has the support of sacred music. If the music sets the tone, or could prepare the worshipers for the encountering of God, then preaching has a head start on delivering the liberating message of God. Thus, this model of ministry is very important to the total ministering to God's people.

How tragic it would be for persons to attend worship and leave more confused than they were before they entered. Experience has taught me that the worship experience must validate, as well as support, what God sends as the message to those involved in the worship encounter. Costen describes worship as, "person centered, a creative encounter between God and persons."<sup>2</sup> Prayers, rituals, liturgies, preaching, and also music confirm what God is saying to those worshiping.

The churches involved in my pastorates all seem to suffer from an inadequate presentation of music. If it sounds good or the rhythm is catching, some would feel that the music has accomplished its job. Brown Chapel African Methodist Episcopal Church, which I currently serve, is no exception. It is one of the historic

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<sup>2</sup> Ibid. 91.

parishes in the South Ohio Annual Conference of the African Methodist Episcopal Church, and the congregation has roots in the struggle against oppression. Cincinnati, Ohio, where Brown Chapel sits, began as a settlement in the Northwest Territory of the Ohio River. The issue of slavery became a major issue dividing the United States and also affecting the Cincinnati area. This was due to its dependence on trade from the southern states and its importance as a station on the Underground Railroad for escaping slaves. Cincinnati found itself the most important city in the west following the ending of the Civil War. The railway system between the north and the south created an important trade route, and along with this, the sentiment of southern policies deeply affected the persons living in the Cincinnati area.

In this context, the A.M.E. Church seemed to be the answer for those residing in the area. After all, it was the A.M.E. Church which historically seemed to have a rich understanding of a theology that attempted to synchronize God's message and a struggling people.

Being involved in music most of my life, I feel a deep responsibility to enhance the music ministry wherever my ministry places me. Music has always served as a mechanism whereby a people can freely express themselves. The model's design is to enhance the awareness of those involved in preparing music for Sunday worship, to challenge persons, through designed criteria, and to produce relevant and empowering musical renditions which express the African-American interpretations of God, Jesus Christ, faith

and suffering and revelation. As a result, music should and will enhance the worshipers' understanding of the reality of God in our struggle. The persons responsible for this special aspect of worship then would support those relevant themes in their presentation of sacred music. This can be attained initially through a study of how these themes have been presented in the music of our past. Once a clear understanding of music's historical importance has been reached, then application of this criteria could possibly bring to contemporary music shared by choirs, soloists or instrumentalists, a sense of responsibility to be in harmony with what is being proclaimed from the pulpit. The goal of the model will be to sharpen the relationship between sacred music and preaching, whereby the worshiper receives the message of God from both. This will lead to a more relevant sense of the liberating power of God.

This challenge is a needed one and could recapture the liberating power some feel the church has lost. A gospel of empowerment, reconciliation and liberation cannot be preached unless our lyrical proclamation cries out the same message. In other words, how can we preach without a song?

## Chapter 1

### Brown Chapel A. M. E. Church, Cincinnati, Ohio

It was during the latter part of the Civil War, where the discriminatory pressures on African Americans were mounting. The country was torn with strife, conflicts and riots due to the division of the North and South over the issue of slavery. Cincinnati was no exception to the explosion of conflict occurring in the country. Because of the existing situation, many families charted new courses for themselves in order to find freedom and acceptance. Many of them migrated to the Walnut Hills area and were befriended by white students studying at Lane Seminary. Others went to Wilberforce, Ohio, which was a growing settlement.

It is during this period that a group of people now residing in Walnut Hills felt a need for Christian leadership. This group felt an even more pressing need of developing an A.M.E. Church in the community. Allen Temple was the only other A.M.E. Church in the city, so the Walnut Hills group gathered in the home of Alexander Jackson and held prayer meetings. It is out of this group that the organization of the Brown Chapel A.M.E. Church began.

The leader of the prayer meetings was a Mr. Peter Harbeson who was a class leader out of Allen Temple. Since there was no organized church in the Walnut Hills area, the group then began to also meet in the home of Mr. and Mrs. William Mundel. On February 8, 1862, the formal organization of the church took place. This

was done in the home of Peter H. Clark, who lived on Kemper Lane in the city. Mr. Clark was a noted teacher, scholar, and outstanding leader of what was then called Negro Rights. He spent time after regular school hours, teaching and instructing persons of color to meet the need for teachers in the Colored schools of Cincinnati.

It is out of Brown Chapel's rich history in the struggle of African Americans for freedom, equal rights and education in the City of Cincinnati, that we discover the movement of God in liberating the people who put their trust in God. It is not unusual for people who are oppressed to find strength and courage through God to become what Brown Chapel A.M.E. Church is today.

#### Description of Ministries

There are many ministries at Brown Chapel. The ministries are designed to accomplish several tasks.

1. To provide an inclusiveness for all congregants
2. To motivate spiritual growth and maturity
3. To encourage each member for christian service
4. To provide a sensitivity for young people
5. To perpetuate the Kingdom of God as a reality

### Sociological Analysis

Brown Chapel is one of over 1,000 churches found in the Cincinnati area. Located in the Walnut Hills community, Brown Chapel serves a predominantly lower to upper middle-class segment of the population. Situated in close proximity to downtown, the Church serves in many areas of social, as well as religious programming.

The 1980-90 U.S. Census data records a total population in the City of Cincinnati of 364,040 persons. This has decreased since 1980 by approximately 5.6%. Of the 48 neighborhoods that make up Cincinnati, only five areas show a population growth.

Some other important data that is relevant to clearly understanding the makeup of the population of Cincinnati and the Walnut Hills area are

1. African Americans in Hamilton County represent 43.39% of all public assistance recipients.
2. Hamilton County food stamp recipients have increased by +3.2% over 1980 figures.
3. Full-time wage earners are falling further below the poverty level largely because the minimum wage has not kept pace with inflation.
4. Fewer child support payments are creating an additional strain on social services.
5. Births to single women increased 50% from 1980 to 1990.
6. One out of every 10 people in Hamilton County depends upon the Federal Government for food assistance.<sup>3</sup>

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<sup>3</sup> Source: Lynch Brown and Associates, Inc., The State of Black Cincinnati: A Community in Transition. (February, 1992), 49-50.

From this data we can conclude that Brown Chapel Church has a unique opportunity to address many of the needs in the African American community. The congregation of Brown Chapel was once over 800. Now it carries a roll of less than 200. Once, nestled in the bay of middle class residents, now Brown Chapel finds itself as a remnant of the past, where the middle class commute to worship from the suburbs.

The surrounding community is now saturated with many persons who live under the poverty level and exist under many of the ills that affect the African American community's health. Brown Chapel has a prime opportunity to develop ministries that could make a difference in the lives of people as it did in the late 1800s.

#### **The Congregational Analysis**

A programmatic diagnosis of Brown Chapel shows a church which has not availed itself as a seven-day-a-week church. It offers two services on Sunday morning at 8:00 a.m. and 11:00 a.m., where the average attendance is 27 and 104, respectively. During the week, there are some evenings when the church building is open for rehearsals or meetings, but only one evening of the week provides any programs of service.

Having a history of being an aristocratic church, Brown Chapel finds itself limited in funds as well as ministries, due to the drastically dwindling membership. The church has operated on an annual budget of \$100,000-110,000 over the past five years. About half of the monies are raised through special rally programs and

only one-third is generated through tithes and offerings. The financial projections are designed to increase the level of funds available for ministry, but a numerical growth in membership must occur in line with this projection.

Worship is very traditional at the 11:00 a.m. service. The 8:00 a.m. service flavors itself with a more devotional atmosphere. Very little contemporary emphasis can be noted in either service. This seems to be a part of the attitude which has stifled growth among its membership.

In all, renewed worship in combination with ministries could provide the growth needed for Brown Chapel to once again be the church it has been in the past. Once it led the South Ohio Annual Conference in finances, membership and community service. Now it exists from Sunday to Sunday.

I feel this is one of my major challenges as shepherd of the flock. It will take a lot of prayer and effort to heal what has devastated the congregation over the last few years. It is out of this need I feel the music of the church can challenge the worshiper to begin the Kingdom building needed to stimulate growth and direction.

To begin this journey let us now look at music from a theological, biblical and a historical perspective. This will give us insight needed to comprehend the importance sacred music can play to the contemporary worshiper.

## Chapter 2

### A Theological Foundation

People have always attempted to place God on their side whenever conditions present themselves for theological validation. This is the case in times of war and peace. It occurs when government seeks acceptance among the people they are governing. It occurs on the athletic field, as well as in denominational differences. There is a seeking for theological verification backing one's efforts or authenticating one's place in life. If God is on your side, it appears as if you have an advantage over others or, in other words, the odds are in your favor. As long as there are people and conflict, theological validation will be sought after.

Theology, or the understanding of God and purpose, goes so much deeper than we realize. James H. Cone points this out in his book, God Of The Oppressed. He says, "unlike the God of Greek philosophy, who is removed from history, the God of the Bible is involved in history and God's revelation is inseparable from the social and political affairs of Israel."<sup>4</sup> He proposes that God is actively involved in and concerned with the affairs of people, especially those who are under any kind of oppression. This is not to say that there are not concerns on the part of God for the oppressors, but God must be realized in the lives of those who are

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<sup>4</sup> James H. Cone, God Of The Oppressed (San Francisco: Harper & Row Publishers, 1975), 62.

being held back and crushed down by society. Cone goes on to say, "Yahweh is known and worshiped as the Lord who brought Israel out of Egypt, and who raised Jesus from the dead. [God] is the political God, the Protector of the poor and the Establisher of the right for those who are oppressed."<sup>5</sup> God must be on the side of the poor, the helpless and those who are victimized by the ills of society which enslave and hold in bondage. With this comprehension of the God of the Bible, in terms of contemporary conditions, the activeness of God in Black Theology can be understood.

Even when viewed from a Womanist perspective, the God of the Old Testament must and is on the side of those who are oppressed. Kelly Delaine Brown-Douglass in her "Womanist Theology: What Is Its Relationship To Black Theology", points out that

A God on the side of Black women is one who not only liberates the Black community from the multidimensional oppression that besets it, but also brings judgement against the Black community for harboring within it any kind of oppression. Womanist theology, therefore, must go beyond the God of Black theology. It must emphasize God's role not just as liberator but also as judge. It must highlight the God of the Old Testament prophets. This God not only liberated Israel from Egyptian bondage, but also demanded that Israel eradicate from its community anything that kept it a divided community, and hence, caused one member of the community to be oppressed by another member of the community.<sup>6</sup>

The struggle, according to Womanist theology, is one of

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<sup>5</sup> Ibid. 62.

<sup>6</sup> Kelly Delaine Brown-Douglass. "Womanist Theology: What Is Its Relationship To Black Theology," Black Theology: a Documentary History, vol. 2, eds. James H. Cone and Gayraud S. Wilmore (Maryknoll, New York: Orbis Books, 1993), 296.

wholeness. It is God's active role in assisting oppressed persons in this quest. Black theology then becomes that mechanism by which the oppressed interpret the possibility of wholeness in the relationship established between Black people and the liberating God of the bible.

Black Theology, as defined by Cone, is "a theology whose sole purpose is to apply the freeing power of the gospel to Black people under white oppression."<sup>7</sup> It is with this knowledge of God that we understand God's presence on the side of oppression. This is not to debate the color of God's skin, if we were to give God human characteristics, but to place God as defender and protector of people who suffer. Every theology would appear to see as its task the obligation to speak of God in meaningful ways to which the gospel becomes alive to each generation and the problems that face each era. From Barth to many others, this conclusion would seem valid. Whether speaking of a Holocaust or an exile, God's purpose is to be involved with the struggles of people.

#### God As Liberator

In the theology of James Cone, in his theology, is particular to point to the revelatory God in the history of Israel. He would suggest, "a revelation of God that takes in the liberation of oppressed Israel and is completed in the incarnation in Jesus

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<sup>7</sup> James H. Cone, Black Theology and Black Power, 20th Anniversary Edition. (New York: Harper San Francisco, 1989), 31.

Christ,"<sup>8</sup> depicts the true Christian understanding of God. Within the biblical account, the definition of God takes place as God is revealed in history. Biblical history sees God as the liberator of Israel. God must be seen in this context. Scripture can never be denied in this fact, even though scripture is not the only evidence of the action of God with those who are oppressed. Out of this historical account, the doctrine of God must be that of a God who participates in the liberation of those who are the oppressed of the land. Cone says, "because God has been revealed in the history of oppressed Israel and decisively in the Oppressed One, Jesus Christ, it is impossible to say anything about God without seeing him as being involved in the contemporary liberation of all oppressed peoples. The God in Black Theology is the God of and for the oppressed, the God who comes into view in their liberation. Any other approach is a denial of biblical revelation."<sup>9</sup>

This is not a new concept for Black people. This theme of divine liberation is the central theological concept found throughout the spirituals. Neither the slave nor the slave's song denied the reality of God as the liberator of those who suffer from oppressive actions and deeds. They did not believe their slavehood was decreed from God nor were they to be the victims of American racism. They constantly reflected upon a God of history who made things right for God's people. This is the constant message found

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<sup>8</sup> James H. Cone, A Black Theology Of Liberation (Maryknoll, New York: Orbis Books, 1986), 60.

<sup>9</sup> Ibid. 60-61.

in the spirituals. Cone points this out in his book, Spirituals and the Blues. He says, "accordingly, they sang of a God who was involved in history--their history--making right what whites had made wrong."<sup>10</sup> Within the spiritual, "Oh, Mary, Don't You Weep", we find this understanding of God as the liberator.

Oh, Mary, don't you weep, don't you moan,  
 Oh, Mary, don't you weep, don't you moan,  
 Pharaoh's army God drowned,  
 Oh, Mary, don't you weep.

Somehow God would rectify the wrongs slaves experienced at the hands of whites. The point of theological consideration the spirituals brought out was the fact of oppression being a denial of God's will. God's will was not for Black to be the slaves of white Americans or anyone else. Due to the fact of their somebodyness, affirmed in their experience of being God's children, they believed this to their hearts' end. Deliverance would come and God's righteousness would win out over the evilness of slavery.

This ties in with Cone's present day concept of God being involved in the struggles of the oppressed. Cone's attempt to articulate this is a mere continuance of what Blacks have known all along. Faith in God is lived out in the actions of liberation on the part of God and in the lives of those who suffer. God will always be engaged in this revolution, breaking the shackles of oppression. If God could deliver Daniel, if God could free the Israelites from Egyptian servitude, then God could deliver Africans

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<sup>10</sup> James H. Cone, The Spirituals and the Blues (Maryknoll, New York: Orbis Books, 1972), xx.

bound by American racism. Their God did not change. This fact is testified of in the words of this spiritual:

God is a good God  
God don't never change  
God is a good God  
An' he always will be God

However, there are those of the opinion that liberational expectations were absent from the slave songs. This interpretation is primarily based on the following assumptions. First, the biblical interpretation of whites were accepted by the slaves as to the sanction of slavery by God. The whites would preach that God created blacks to be slaves and they were fulfilling the will of God in their oppression. Secondly, their songs of liberation simply reflected a white interpretation of liberation. Thirdly, the spirituals are believed to seek freedom from bondage, in the next life perhaps, but not in this life. Although some people would hold these assumptions to be true, from an African American perspective, they cannot hold any validity. Common sense would not kill the hope of anyone oppressed either physically or spiritually to be released from their oppressors.

### Christology

Any Christian interpretation of God must deal with the question of who Jesus is? The spirituals, which were the slaves' attempt to articulate their concept of Jesus, never dealt with the issue of God becoming human flesh or of the Creator/Son relationship. They viewed the actions of God and their continuance in the life of Jesus. The language of the spirituals portrayed the

actions of liberation simply in two ways of talk. Jesus is King.

He's King of Kings, and Lord of Lords,  
Jesus Christ the first and the last  
No man works like Him.

God is the Father. His actions are taken up by Jesus.

De Father he look upon de Son an' smile,  
De Son he look upon me,  
De Father redeemed my soul from hell,  
De Son he set me free.

Through the rhythm, the passion, and the motion of the slaves' language, descriptive evidence gives credence to their plight. Jesus is the freeing mechanism used by God to free slaves from their oppression. His life, death and resurrection identifies him with the poor, the blind and the sick. He is on the side of the oppressed. Jesus becomes the conquering King who brings peace and liberty along with justice, and this is why the slave sang:

Go tell it on de mountain,  
Over de hills and everywhere,  
Go tell it on de mountain,  
That Jesus Christ is born.

The fact of the birth of Jesus and the reality of the birth of slaves gave them something in common. There was no room for Jesus in the Inn and no room for blacks in society. The birth was mentioned very little and what takes precedence is the death and resurrection of Christ. The slave believed in his heart that Jesus would bring them to freedom. No other people had been rejected, beaten, and abused like Blacks and Jesus. If Jesus could free himself then how much more could he free slaves. This was their hope in Christ. Not a far distant releasing, but some even believed a present release was possible.

Jesus is our friend,  
He'll keep us to the en'  
And a little talk with Jesus,  
Makes it right.

Their expectation of Jesus was to make it right. The slave found reason to bear the pain of slavery because they knew trouble wouldn't last always.

Black Theology continues this theme of Jesus and his relationship to the poor and the oppressed. It sees Jesus as the Oppressed One, which ties him to persons of similar dilemmas. Black Theology takes the actions of Jesus seriously. Cone says, "a proper theological analysis of Jesus' historical identification with the helpless is indispensable for our interpretation of the gospel today."<sup>11</sup>

Cone, in his attempt to see Jesus as the Black Christ, places Christ along the side of those who are Black. Like the slave, he sees Jesus as a fellow oppressed individual, which can affirmatively help others of similar ordeals. To see Jesus as Black is not to color his skin. Blackness is related to condition and this condition is one of oppression and suffering, be it slavery or modern forms of racism. Cone points out, "just as white slaveholders in the nineteenth century said that questioning slavery was an invasion of their property rights, so today they use the same line of reasoning in reference to Black self-

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<sup>11</sup> Cone, A Theology of Liberation, 113.

determination."<sup>12</sup> Whites cannot define the dilemmas of Blacks, yesterday or today. Only the life, death, and resurrection of Jesus can properly define the captivity or freedoms to be critiqued. If Jesus could define and overcome the oppressions He had to face, then so could those who were enslaved. The oppressed of today are no different from the oppressed of the slave era. Just as slaves depended on their concept of Jesus to free them from bondage, the oppressed of today see him as the same liberator. Cone says,

Today the oppressed are the inhabitants of Black ghettos, Ameri-indian reservations, Hispanic barrios, and other places where whiteness has created misery. To participate in God's salvation is to cooperate with the Black Christ as He liberates His people from bondage. Salvation, then, primarily has to do with earthly reality and the injustice inflicted on those who are helpless and poor. To see the salvation of God is to see this people rise up against its oppressors, demanding that justice become a reality now, not tomorrow.<sup>13</sup>

Cone, just as the slave interpretation, sees the salvation of God in the person of Jesus as a reality of realized justices here and now. This is the Blackness of Christ, just as it was the slaveness of Christ to the slaves.

#### Faith and Suffering

No one had to tell the slave that slavery was evil. It was a reality they faced everyday. The problem came into play in the

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<sup>12</sup> Ibid. 123.

<sup>13</sup> Ibid. 128.

slaves' questioning of their suffering. Just as in the history recorded in the Bible, where these questions arise, the slave raised these same inquiries. If God is a just God, when will God bring justice to our experienced injustices? When will God make it right? The slave developed a Black faith to deal with the issues of suffering they faced. The question of when and how fell short to the slaves' faith knowledge that God will. They believed that God was working on their behalf, liberating them. The slaves' problem became not a question of when God would deliver, but rather could their faith hold up through the pain and agony of slavery until God's deliverance would materialize. Blacks faced their realities because they believed they could take it to the Lord and find relief. The cry was not to move the burden, but provide strength to endure. This is expressed in the words of this spiritual:

Oh, Lord, Oh, My Lord!  
Oh, My Good Lord! Keep me from sinkin' down  
Oh, Lord, Oh, My Lord!  
Oh, My Good Lord! Keep me from sinkin' down.

Their faith rested in the belief that, "trouble don't last always." They sang, Glory Hallelujah because they knew Jesus was with them.

Nobody knows the trouble I've seen,  
Nobody knows my sorrow.  
Nobody knows the trouble I've seen,  
Glory, Hallelujah!

This Glory, Hallelujah was an affirmation of their faith that God would deliver. It never denied their trouble, but rather lifted out their reliance on God. They knew it wouldn't be long before God would act on their behalf.

Soon-a-will be done with the trouble  
of the world;  
Soon-a-will be done with the trouble  
of the world;  
Going home to live with God.

Cone's book, God Of The Oppressed, presents suffering, in the biblical sense, as due to the sins of the individual or the community. Biblical suffering was a direct punishment for one's wrong action or could be the effect of wrongs inflicted upon others. Either way, suffering is a real part of life. History does not totally argue with the idea of suffering. Many times in history, the wicked suffer no consequence, or very little, for the wrongs they have committed. In any sense, God's mercy and grace are the focal points within God's Word. This is where faith comes in. Cone points out, "As Yahweh's Suffering Servant, Israel becomes God's visible presence in the world, enduring suffering for the freedom of humanity. Her suffering is redemptive because Yahweh is present with her, bearing the pain of sin so that liberation will become a reality among all people."<sup>14</sup> It is a basic biblical theory that through suffering, God's people also experience God's redemption. Suffering is evil and when experiencing suffering, we must struggle against it. Freedom comes through the fight for justice, and voluntary suffering in order to reach the goal of true liberation is worth it.

Suffering, in the western sense, is not due to the sins of those who suffer. Suffering is a condition inflicted upon the poor

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<sup>14</sup> Cone, God Of The Oppressed, 173.

as they experience oppression. Suffering is a result of slavery and all racial acts of the dominant society. The struggle to overcome these oppressive conditions becomes a part of life when the sufferings are mechanisms of life thrusting affirmations. Cone would suggest, "humanity's meaning is found in the oppressed people's fight for freedom, for in the fight for liberation, God joins them and grants them the vision to see beyond the present to the future. Faith, thus is God's gift to those in trouble."<sup>15</sup> This gives light to the one who is all powerful and in comparison to the oppressor, there is no contest.

In summary, Cone's theory of suffering in Black Theology, bases understanding of suffering on the Scripture and the experience of Black Christians and stands firm on the claim that the God of Jesus is the liberator and liberation is a possibility; it can happen. This is the same concept expressed in the spirituals. Freedom can be a reality for the slave. The thought of not being able to bound the soul gave the slave a sense of liberation even though conditions remained the same. "The responsibility of Christians is to strive against evil."<sup>16</sup>

### Revelation in Black Theology

Revelation, in its context, must mean more to those involved in an oppressed situation. Biblically, according to Black Theology, "to know God is to know God's work on behalf of the

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<sup>15</sup> Ibid., 193-94.

<sup>16</sup> Cone, Spirituals and the Blues, 77.

oppressed."<sup>17</sup> This would view the revelation of God not just as self-disclosure, but as liberation. Political, economical and social shackles of destruction would be loosed and the person or community enslaved by these deterrents would be set free. This is truth to the oppressed.

Black Theology would suggest that revelation is for the oppressed. Whenever the God of the Bible is viewed, insight as to God's acts of liberation are realized. When this is applied to the situation of Blacks in America, Blacks must see this same movement of God on their behalf, or else this theology becomes enslaving in itself. James Cone goes so far as to say, "revelation means Black power."<sup>18</sup> This is explained to mean that there must be a complete emancipation of Black men, women and children from white oppression in this society. This is revelation to Black Theology, or to put it better, this is the truth about the liberating God of the Bible.

The challenge now is to differentiate between general and special revelation. In an attempt to understand general revelation and special revelation, Black Theology would suggest that the first mentioned would be acceptable to the oppressed. General revelation, in this sense, would be any act of rebellion on behalf of the oppressed of society viewed as the actual act of God against the oppression. Black Theology holds those who oppress accountable for their deeds and in judgment by God. They are sinners by any consideration. This is not to justify the sins of those who are

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<sup>17</sup> Ibid., 45.

<sup>18</sup> Ibid., 46.

oppressed, but gives credence to their struggle to overcome oppression. Blacks are in the dilemmas they are in because of the oppression they are under. It is not their fault they are the way they are. It is because of an oppressive society which has done all in its power to keep Blacks down and under political, economical and social control. This act is not Godly, nor would Black Theology suggest that this is the divine given place for people of color in this country. To the contrary, Black Theology would say Blacks are where they are because of white America. Yet, inspite of this knowledge, Blacks are mandated by Christ to love, understand and pray for those who oppress. Cone would say, "as the oppressed now recognize their situation in the light of God's revelation, they know that they should have killed their oppressors instead of trying to love them."<sup>19</sup> The witness Black Theology tells of God's work liberating the oppressed and the hope of victory, even though this might seem utopian, on the side of liberation.

Special revelation then reveals to Blacks their personhood and this has been self-revealed in the life of Christ. Black Theology must have Christ as its central focal point and this focal point must co-exist in the biblical struggle of Christ against oppression in His day. To see God acting through Jesus Christ against a prejudiced Jewish system of religion and a segregated temple, where some were admitted and others weren't, is to see God fighting racism in American society today. This is a transformation which

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<sup>19</sup> Ibid., 51.

takes place in Black Theology, which is rooted in revelation which is essential to liberational thought. Cone puts it this way. "The transformed existence is the new sense of self-evaluation and a new determination to say no to oppressors, and mean it."<sup>20</sup>

With this in mind, revelation and its role in Black Theology becomes the ability to see God as a liberating force involved in the struggle against oppression. Revelation becomes an important foundational support for Blacks who are saying no to racism, under-education and the many ills of American society, which would oppress those of color. It is with this intent Black Theology becomes a workable and useful tool of divine importance for the underdog of Christ's day and in contemporary society. "Revelation is an historical liberation of an oppressed people from slavery."<sup>21</sup>

When acknowledgement to this fact is given by those who are oppressed, then and only then, will the response of those who are oppressed be, we won't take it any more!

#### A Biblical Foundation

##### Music in Biblical Forms of Worship

Music and prayer have always been acts of worship toward the sacred. Within religious endeavors of praise, singing has been considered the climax of expression. Florence Smith, in her book,

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<sup>20</sup> Ibid., 52.

<sup>21</sup> Ibid., 54.

Protestant Church Music, states, "often when the power of speech fails to give adequate utterance to the feelings of the heart, the adding of melodious music, of both voices and instruments, has been utilized to give full vent to holy sentiments."<sup>22</sup> From the early existence of humankind, music has been utilized as an expressional gift used in adoration to that which is holy and divine.

Biblically, evidence is presented in the mentioning of Jubal in Genesis 4:21, where he is credited for developing the harp and the flute. Also, in the thirty-first chapter, Laban says to Jacob, "Why did you flee secretly, and cheat me, and did not tell me, so that I might have sent you away with mirth and songs, with tambourine and lyre."<sup>23</sup> Exodus 15:1 finds Moses and the children of Israel shouting, "I will sing to the Lord, for he has triumphed gloriously."<sup>24</sup> The response of Miriam, the prophetess, and those women who danced and played timbrels again give witness to music as being a method of praise, "sing to the Lord, for he has triumphed gloriously."<sup>25</sup>

Throughout the Old Testament, biblical proof gives validity to music as an act of praise in public worship. Even as the New Testament is unveiled, music continues to follow this path. The angelic choir sang praises at the birth of Christ, "Glory to God in

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<sup>22</sup> Florence Smith. Protestant Church Music: With an Account of Its History and Development (Butler, Indiana: Highley Press, n.d.), 9.

<sup>23</sup> Gen. 31.27.

<sup>24</sup> Ex. 15.1.

<sup>25</sup> Ex. 15.21.

the highest, and on earth peace among men with whom He is pleased."<sup>26</sup> Even Christ Jesus at the conclusion of the Lord's supper is reported to have sung a hymn, along with those gathered with him, before going through his ordeal of crucifixion.

Music in the bible played an important and indispensable element within public worship and Smith would suggest that the early churches used the psalms in this manner. She points out that

- a) Psalms were sung sometimes by whole congregations.
- b) In Egyptian monasteries, one person recited all the verses except the last, when all the people joined in the chorus.
- c) Sometimes one person chanted the first part of the verse and the congregation the remainder.
- d) Congregations were sometimes divided into two parts and sang or chanted, alternately, each verse.<sup>27</sup>

Biblical evidence gives insight as to the importance music has played in humankind's effort to dialogue with that which it has held to be sacred. Through music, a culture may express its story, history, hopes and desires within this biblical context.

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<sup>26</sup> Luke 2.14.

<sup>27</sup> Smith. 12.

## An Historical Foundation

## Musical Criteria Within the Historical Context

In the biblical setting of the Old and New Testaments, sacred music met very few suggestions of definition. The intent of the song was primarily to give testimony to God's action on behalf of God's people. By incorporating the psalms in canonical efforts of praise, music was limited to biblical passages placed into metrical expression. One point of early developed criteria would be found in the songs directional intent. In other words, the song's primary focus would be on giving credit to God's attributes. Examples of this can be found in Psalms 9:2, where the songster is giving exaltation and gladful contentment to the Most High. Also in 51:14 where a response to God is found for delivering people in the manner of returning songs of praise. Psalms 59:17 gives insight to the ability of God. It speaks of God's strength and God's being a fortress to the chosen and the steadfast love shown on God's elect. All of these give credit in song of God's actions, attributes and abilities with and for persons that are involved in worship.

This is also evident in the New Testament context. Very little alteration, if any at all, exists in New Testament musical thought. Romans 15:9 says;

and in order that the Gentile's might glorify God for his mercy. As it is written, therefore, I will praise thee among the Gentiles, and sing to thy name.<sup>28</sup>

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<sup>28</sup> Rom. 15.9.

In an effort to again give God praise for interventions into mundane life, Paul urges this form of melodious praise by this New Testament Church.

Within the context of eschatological prophecies, Revelation 4:8 depicts the four living creatures continuously singing, "Holy, Holy, Holy, is the Lord God Almighty, who was and is and is to come!"<sup>29</sup> Along with the inhabitants of heaven, those who have been redeemed from the earth are described in 14:3 as singing a song that only they could sing because of their experiencing redemption.

The earliest criteria would simply suggest sacred music should proclaim God's ability and actions on behalf of those the message of salvation has granted this divine relationship.

Edmund S. Lorenz would suggest, "the truth of the matter is that music in itself is neither religious or irreligious, neither moral nor immoral."<sup>30</sup> With this interpretation, the historical criteria determining music's sacredness had to expand to adapt itself to an ever-changing world of secularization. Suggested through the reading of Lorenz are several points of criteria. First, if church music is edification and help, "then the mental, moral and religious condition of those to be edified and helped becomes an essential element in its development and application."<sup>31</sup> Church music must be related not only to the cultured, but must

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<sup>29</sup> Rev. 4.8.

<sup>30</sup>Edmund S. Lorenz, Practical Church Music: A Discussion of Purposes, Methods and Plans (London and Edinburg: Fleming H. Revell Company, 1909), 34.

<sup>31</sup> Ibid., 49.

reach and help every aspect of creation. Defining this criteria is simple, the sacredness of church music is determined by those who are rendering the melodious acts of praise and also by the conditions they are involved in. It would be safe to say that what is sacred to the European American Protestant Christian is not necessarily sacred to African American Protestant Christian in the United States.

Secondly, Lorenz would suggest, "if music expresses feelings, then sacred music must express sacred feelings."<sup>32</sup> This depends on a person's comprehension of God and God's attributes, the praise and adoration of God's infinite perfection, and the personal relationship toward God in love and obedience. Also involved within this understanding is the person's relationship with their fellow beings.

He also suggests that sacred music must serve as a "vehicle for imparting instruction, admonition or encouragement."<sup>33</sup> Sacred music must speak to the same hope and fulfillment the proclaimed Word includes in its message. Such songs as, "Onward Christian Soldiers" and "Yield Not to Temptation" as benefiting not only to praises but also as motivation for God's people.

The criteria developed from an historical context are few in number, but give avenues of insight as to the defining of sacredness in musical usage. Further criteria must and will be developed from an African American perspective as to the sacredness

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<sup>32</sup> Ibid., 53.

<sup>33</sup> Ibid., 56.

of musical expressions within the social and religious settings encountered by those of diasporic conditions within worship.

### Music

#### Within the African American Experience:

##### The Spirituals

The story of African Americans has a history of resistance and survival. It is the story of black people in America and their response to oppression and racism. It is the story of slavery and prophetic escape. Slavery took a people comfortable in their own land and forcibly placed them in a land full of hatred and cruelty. Slavery attempted to strip Africans of language, culture, family and even religious interpretations. Wyatt Tee Walker, in his book, Somebody's Calling My Name, points out that, "the oral tradition that survived the horrors of the Middle Passage and the bestiality of the American slave system persisted and contributed largely to an ever-widening circle of musical expression."<sup>34</sup> As Walker further lifts out, this experience of a diasporic African people gives birth to what is known as the Negro Spiritual.

Jon Michael Spencer notes in his book, Protest & Praise, "whether the people of Africa were engaged in actions of insurrection, or exodus, or incessant passages into liberation, or through masked confrontation and conflict, one thing is clearly evident in the spirituals: The enslaved figured out why they should

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<sup>34</sup> Wyatt Tee Walker, Somebody's Calling My Name: Black Sacred Music and Social Change (Valley Forge: Judson Press, 1988), 37.

be free."<sup>35</sup> These were more than just songs. They were cries and shouts for freedom. They served as a theological response to an evil condition. Spencer says further, "the spirituals were theological reflections of a long standing practice of liberation and therefore songs of revelation and liberation."<sup>36</sup>

In these musical expressions we find a deep sense of religious interpretation of the condition the slave found himself/herself in and the avenue of escape available. These conditions were negative, and to many, hopeless, but the songs gave insight to miraculous possibilities. The spirituals speak of life, death, suffering, sorrow, love, hope, judgment, mercy, grace and justice. The slave was weary in body, but strong in soul. "The Negro Spirituals tell of exile and trouble, of strife and hiding; they grope toward some unseen power and sigh for rest in the end. But through all the sorrow of the sorrow songs, there breathes a hope, a faith in the ultimate justice of things."<sup>37</sup>

In order to accomplish some understanding as to the criteria used in determining the sacredness of the spiritual song, a sociological analysis must be explored. What did the spiritual song provide for the slave community and the invisible church? Walker suggests, as John Lovell, Jr. lifts out, that the purpose of

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<sup>35</sup> Jon Michael Spencer, Protest & Praise: Sacred Music of Black Religion (Minneapolis: Fortress Press, 1990), 8.

<sup>36</sup> Ibid., 8.

<sup>37</sup> J. Jefferson Cleveland and William B. McClain, A Historical Account of the Negro Spiritual, Songs of Zion (Nashville: Abingdon Press, 1981), 731.

the spirituals are

1. To give the community a true, valid and useful song.
2. To keep the community invigorated.
3. To inspire the uninspired individual.
4. To enable the group to face its problems.
5. To comment on the slave situation.
6. To stir each member to personal solutions and to a sense of belonging in the midst of a confusing and terrifying world.
7. To provide a code language for emergency use.<sup>38</sup>

It would appear, after Lovell's explanation of the spiritual, that one criteria for sacred music within the African-American perspective would be that the song must speak to and about the situation and give some hope or encouragement for deliverance from that which enslaved. If this is true for the spiritual song, then this would hold true for other African-American sacred songs. Wyatt says, "the Afro-American Spiritual has colored all the forms of Black sacred music."<sup>39</sup> One could suggest that as the experience of African Americans changed, this change was reflected by the religious culture's musical interpretation of conditions and solutions.

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<sup>38</sup> Walker, 47.

<sup>39</sup> Ibid., 48.

An example of this endeavor would be found as James Cone expresses his thoughts on the spirituals. He says, "it is the spirituals that show us the essence of black religion, that is, the experience of trying to be free in the midst of a powerful lot of tribulation."<sup>40</sup>

Oh Freedom! Oh Freedom!  
Oh Freedom, I love Thee!  
And before I'll be a slave,  
I'll be buried in my grave,  
And go home to my Lord and be free.

The whole of the situation is addressed, and this includes even the desires within the hearts of the oppressed. These songs speak about the history of Black people who live in a condition of bondage. They also give evidence to what held them together and allowed them to fight back. Not Israel, this time, but Blacks from Africa expressing their struggle to be free through religious musical interpretations that serve as strength in a time of turmoil. The spirituals, therefore, speak to

1. The situation in the community.
2. Encouragement to find solutions.
3. Hope for physical, as well as spiritual, escape.
4. The winning out of divine justice over evil.
5. An expression of theological interpretation.

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<sup>40</sup> Cone, The Spirituals and the Blues, 29.

### The Gospel Song and The Gospel Hymn

Another form of African-American sacred music is the gospel song. These songs, like spirituals, generated from a need to express and explain conditions of what some called the worst of times for Blacks. It is out of depressionary times the gospel song is born. "Gospel music, in the words of Tony Heilbut, good news and bad times, was spawned in the midst of the nation's worst economic crises."<sup>41</sup> As the blues and jazz modes developed in the secular world, the gospel song attempts to keep the sacred roots alive and not forgotten. It is again the songs of Black folk speaking about what is really going on and how God is expected to respond to the crisis of an oppressed people. William B. McClain, associate professor of Homiletics and Worship at Wesley Theological Seminary in Washington, D.C. says,

The gospel song expresses theology. Not the theology of the academy or the university, not formalistic theology or the theology of the seminary, but a theology of experience--the theology of a God who sends the sunshine and the rain, the theology of a God who is very much alive and active and who has not forsaken those who are poor and oppressed and unemployed.<sup>42</sup>

The gospel song serves in the same sense as the spiritual. Coming from the northern regions of America where blacks were experiencing a new devastation, these Blacks begin to speak to their condition in musical interpretations. This music proclaims a theology of imagination where fear and hopelessness are turned

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<sup>41</sup> Walker, 127.

<sup>42</sup> William B. McClain, Preface; Songs of Zion(Nashville: Abingdon Press, 1981), x.

into strengths and hopes coming forth from the storefront proclamations of God's redemptive love. They proclaim grace, effective grace, where the sun always shines behind the stormy clouds. These are songs of liberation and survival which celebrate God's potential intervention in the affairs of the children of God who are oppressed.

Walker says, "gospel music, at bottom, is religious folk music that is clearly identifiable with the social circumstances of the Black community in America."<sup>43</sup> Gospel music, whether in the form of the gospel hymn or the gospel song, does precisely this as did the spirituals in their time.

Gospel music can be divided into two historical periods. One would be before 1940, which found the poor class in America suffering from economic devastation. The Great Depression is recorded to have begun in 1929, but long before then African Americans were confronted with depressionary times. It is here where Blacks take traditional hymns and intermingle them with rhythmic expectations of deliverance. The gospel hymn now takes its shape in expressing the theology of African Americans facing economic depression.

The African American Church kept the hopes of its people alive. The blackenization of revival hymns was only one manner of claiming God's providing care. After the Depression came the rise of the Civil Rights Movement, and a new form of musical proclamation comes on to the scene. These Freedom Songs, as they

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<sup>43</sup> Wyatt, 128.

are called, spoke to the existing situation. They responded in a way where God was active in the plan of liberation. Jon Michael Spencer suggests, "singing was not only a source of courage, it was a means of responding to events and audaciously talking back to the establishment."<sup>44</sup> Once again, Blacks respond musically as to their condition and as to their theological expectations. These songs still speak of freedom but the expectancy appears to be definite this time. Before, it appeared to be yet a little while off, but now freedom was at hand. These songs would speak of voting, protesting regardless of the physical cost, and of a homeland the oppressor could not take from a person. One song of this type would be

We shall overcome, We shall overcome  
 We shall overcome someday.  
 If in my heart, I do believe  
 We shall overcome someday.

Throughout the gospel era again evidence would point to the ability of the song to speak to what was going on in the lives of African American people. They speak of struggle, pain, suffering, giving of one's life and a fight that could never die until things became better. Just as this was characteristic of the spirituals, the gospel song blended in with the biblical message the wants and desires of God's people living under racial, social and economical oppression. Hope would never die! Dr. Charles Albert Tindley (1856-1933) writes a hymn which reflects this desire.

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<sup>44</sup> Spencer. 90.

Beams of heaven, as I go,  
 Thro' this wilderness below,  
 Guide my feet in peaceful ways,  
 Turn my midnights into days.  
 When in the darkness I would grope,  
 Faith always sees a star of hope,  
 And soon from all life's griefs and dangers,  
 I shall be free some day.

**Refrain:**

I do not know how long 'twill be,  
 Nor what the future holds for me,  
 But this I know, if Jesus leads me,  
 I shall get home some day.

This song reflects the condition of Black people in America. It's rough and wild living amongst prejudice and racism where persons of African heritage are treated less than human. The lyrics express a hope of no matter how hard it is here, there is a coming condition where racism and oppression can't harm the Black anymore. As a Black, no knowledge of when is available, but it will be someday. In other words, it's coming without a doubt.

This serves as a mechanism of survival and serves as a reminder of one's staying power in the midst of adversities. Again, we find songs expressing the experiences of an oppressed people, reminding them, inspiring them, stirring them up to hold on and providing a sense of community struggling and solution.

**African American Sacred Music**

African-American sacred music as a whole has always given support to the proclaimed gospel, the preached word. It is here a blending occurs, where in the African-American tradition, preaching and singing complement each other. From the study of these two

forms of Black sacred music, the foremost criteria must be the ability of the song to express the same theological interpretation as its counterpart, the sermon. The spiritual expressed God's liberating power and delivering ability. The preaching of African American Church Fathers spoke of deliverance and liberation from that which held African American people down. As the gospel song comes into fruition it continues to speak of these same theological proclaimational themes. Not only from the pulpit are these themes portrayed but also from the choir box echoes are heard of God's intervention proclaimed in musical distinctions. Any sacred music within the African-American perspective must support the community's theological interpretations presented in proclamation.

This form of sacred music must also speak of the relation between God and the oppressed, between God and the unjust and between God and the eternal fight against evil. Whether it is Israel or the African-American slave or the contemporary Black in the early part of the twentieth century, the songs speak of real freedom available for the enslaved. This freedom occurs either through the destruction of evil here on earth or the granted freedom of sacred life within eternal boundaries.

A third criteria would be the ability of the song to lift out the issues confronting the oppressed. For the slave, it was bondage. For the African American of reconstruction and renaissance, it was economic liberation. For the fighters for racial freedom it was racism and oppression. Every era of African-American life expresses its awareness of the issues facing them

through their musical expressions. When inclusionary language denotes the relationship between the God of hope and the people who depend on that God, endorsement occurs to what is being portrayed from behind the sacred desk.

### **The Goals of African American Sacred Music**

Having researched the importance music has played theologically, biblically and historically, we can now make some determinations as to the goals music should attempt to reach. These goals should be defined and definite to fully meet the desired intent.

**The goals of African American sacred music are as follows:**

1. It must proclaim God's ability and actions on behalf of those the message of salvation has granted a divine relationship.
2. It must be related to the culture and be inclusive of all creation in helping the moral, mental and religious condition of those singing.
3. It must express sacred feelings and serve as a vehicle for imparting instruction, admonition and encouragement.
4. It must support the community's theological interpretations portrayed in its proclamation.
5. It must speak to the relationship between God and the oppressed, God and the unjust, and God and the fight against evil.
6. It must lift up the issues facing African Americans.

From this, a model can be designed to meet the suggested need of the congregation and those involved in designing the music for worship.

## Chapter 3

### The Design of the Model

In developing this model, we began with the initial meeting of the context associates. Each associate selected was involved in some aspect of responsibility for the music presented in the worship setting. Choices were made from those involved in the leading of worship, persons who actually play instruments for the choir, directors of each choir, and actual choir members. From this pool, we felt there would be a genuine interest in developing a working model which could enhance any attempt at providing relative music for worship in Brown Chapel Church.

This group of six persons was then called together for an initial meeting. At this meeting the associates were presented with information which would give them insight to the Doctor of Ministry program and the overall intention of the proposed model. Discussion then followed on whether or not the group felt this was a needed venture. Overwhelmingly, they felt the need for a model which could make their jobs easier in relation to persons being of the same mindset as those bringing the music to the actual choir for preparation.

Other areas of the model were addressed which included the associate's role in the project, the initial goals and what personnel would be needed to reach the projected goals. Session one was considered to be very productive and the group appeared to catch hold of the need of this kind of model.

The group agreed to meet for nine additional sessions, each to address some aspect of setting up the model. The agreed agenda for the sessions would be:

Session	I	Orientation
	II	Introduction of Black Theological Themes
	III	Selection of Appropriate Themes
	IV	Time-line and Seminar Agenda
	V	Discussion of Evaluation Process
	VI	Design of Worksheet
	VII	Selection of Worksheet Design
	VIII	Dates & Schedule of Seminars and Services
	IX	Review
	X	Evaluation of the Model

Session two was designed to present to the associates Black theology and a listing of possible themes to be used in the model. A general discussion of what Black theology is and how it has served as a tool for liberation throughout our history was presented to the group by the model designer. This was very productive in setting the stage for the associates to focus in on appropriate themes and to begin thinking of themes to be presented in the model.

Session three put forth the challenge to begin selecting which themes would be presented. The themes that the group decided upon were God as Liberator, Jesus as Emancipator, Faith, Suffering, Revelation, Death and Dying, and Escatology. The group was to select six and it was decided by the group that the six would be

grouped in sets of two. The group selected God and Jesus for the first session, Faith and Suffering for the second and Revelation and Escatology for the last.

The next session considered the time-line and agenda for the seminars. The concern at this point was the already heavy schedules of possible participants. It was suggested by the group leader to utilize three Saturdays. Each Saturday session would present two themes with a working section to follow each lecture. The seminar participants would be presented the material and then challenged to select through an identified process, music that would and/or would not be acceptable for a worship service designed around the presented themes.

In order not to overtax the participants, the group then recommended to limit each theme session to two hours or less. The design would be; to lecture for the first hour and then for the next 30 minutes work on the selection of music with a 30-minute period to follow for discussion and reflection between the presenter and participants. This concept would provide feedback for possible adjustments which might add to the process for future sessions.

The fifth session was designed to develop mechanisms which would evaluate the successes or failures of the seminars. It was agreed that a questionnaire, to be done at the onset of the model would be the first mechanism utilized. Along with this, there would be an questionnaire utilized at the end for comparison purposes. This would measure the participants' growth in the

process of the model. There was also felt the need to examine the success of the model in its presentation to the congregation by utilizing two questionnaires, one at the beginning of the service and one to follow at the close. Each questionnaire would quiz the individual's personal knowledge of the themes presented and would measure what growth has taken place after the presentation and demonstration of those themes in the worship setting. Suggestions were then put on the table as potential questions to be asked.

Since the model would be designed to present Black Theological themes as well as place a practical emphasis upon these themes, the sixth session addressed the worksheet layout. It was decided that the context associate would by predesign, present a list of music to select from. This music would include lyrics and titles of possible music. Hymn books and other sheet music would be given to each participant. The question was then asked as to how could the process include contemporary music which is not published? It was decided to challenge the participants' creativity by allowing them to incorporate any music they might want to add. This music could include selections from their personal experience and would be those kinds of selections which would be relative to African-Americans from a cultural perspective. The question after each selection would center around why this music was chosen and how does it speak to the presented theme. The group was then directed to draft possible worksheets and musical listings and bring them to the next session.

Session seven placed on the table several prospective layouts

for the worksheet to be used. The design was selected. The design would encompass the lecture title; the presenter's name; notes; and the working section. The working section would include the title of the song, why this song was selected and how this song applied to the presented theme. Since the worship service at Brown Chapel required 4 selections each Sunday from the choir, it was suggested the participant would need to make 4 appropriate selections to be used in the worship design.

The next session of the context associates would determine the dates and agenda for each seminar. It was suggested:

1st Saturday: December 2, 1995

Time: 10:00 a.m.-2:00 p.m.

Themes: God as Liberator & Jesus as Emancipator

2nd Saturday: December 9, 1995

Time: 10:00 a.m.-2:00 p.m.

Themes: Faith and Suffering

3rd Saturday: December 16, 1995

Time: 10:00 a.m.-2:00 p.m.

Themes: Revelation & Eschatology

The group would then choose to present these themes on two Sundays in the model's schedule. They would be December 10 and 17, 1995. This would give the choirs time to practice the selected music for each service. Since God as Liberator and Jesus as Emancipator would be the first two themes, these themes would serve as the emphasis of the worship designs on the demonstrational services. Also, since it was the season of Advent these themes

would be included in the preaching for the season.

The final session before initiating the model would be to review and make possible adjustments to proposed agenda items and scheduling. This meeting included prayer and requests for God to bless our endeavors and for the people of God to be receptive to what we were attempting to accomplish.

## Chapter 4

### The Model

#### Seminar One

##### I. Devotions

**Song:** "We Are Climbing Jacob's Ladder"

**Prayer:**

**Scripture:** Psalms 137

##### II. Orientation

**A. Registration**

**B. Questionnaire 1 (Pre-Test)**

**C. Statement of Purpose and Introductions**

##### III.

#### Workshop A

"God As Liberator"

**Lecturer:** \_\_\_\_\_

##### A. The Lecture

**1. How does the Bible reveal God as liberator?**

**a. The Egyptian Captivity**

**b. The Babylonian Captivity**

**2. How does the African American Church discover  
God as liberator?**

**a. The Underground Church**

**b. The Church in Protest**

**3. How does the sacred song validate God as  
liberator to the worshiper?**

- a. The Spirituals
- b. The Gospel Hymns
- B. The Working Session (see appendix)  
(application of learned skills in selecting music)
- C. Dialogue and Reflection
- D. Designing the Worship Service

## IV.

## Workshop B

## "Jesus As Emancipator"

Lecturer: \_\_\_\_\_

- A. The Lecture
  - 1. How does the Bible reveal Jesus as Emancipator?
    - a. Isaiah's Prophecy (Is. 9:6-7)
    - b. The Spirit of the Lord is Upon Me (Lu. 4:18)
  - 2. How does the African American Church discover Jesus as Emancipator?
    - a. The Preaching of the Gospel
    - b. The Power of the Witnessing Church
  - 3. How does the sacred song validate Jesus as Emancipator to the worshiper?
    - a. The Spirituals
    - b. The Gospel Hymns
- B. The Working Session
- C. Dialogue and Reflections
- D. Designing the Worship Service

## V. Closing Prayer

## Seminar Two

## I. Devotions

Song: "Precious Lord, Take My Hand"

Prayer:

Scripture: Psalm 95

## II.

## Workshop C

"Faith"

Lecture: \_\_\_\_\_

## A. The Lecture

1. How does the Bible reveal faith?
  - a. Moses and the Exodus Story
  - b. Esther and the struggle against oppression
2. How does the African American Church discover their faith?
  - a. From Powerlessness to Empowerment
  - b. The Church in action against racism, classism and sexism
3. How does the sacred song validate faith to the worshiper?
  - a. The Spirituals
  - b. The Gospel Hymns

## B. The Working Session

## C. Dialogue and Reflection

## D. Designing the Worship Service

## III.

## Workshop D

## "Suffering"

Lecturer: \_\_\_\_\_

## A. The Lecture

1. How does the Bible reveal suffering to the believer?
  - a. The Story of Job
  - b. The Suffering of Jesus
2. How does the African American Church discover the blessing of suffering?
  - a. The African-American Church and poverty
  - b. The African-American Church and oppression
3. How does the sacred song validate suffering
  - a. The Spirituals
  - b. The Gospel Hymns

## B. The Working Session

## C. Dialogue and reflections

## D. Designing the Worship Service

## IV. Closing Prayer

## Seminar Three

## I. Devotions

Song: "I Want Jesus to Walk With Me"

Prayer:

Scripture: Psalm 96

## II.

## Workshop E

"Revelation"

Lecturer: \_\_\_\_\_

## A. The Lecture

1. How does the Bible reveal God's Revelation?
  - a. God reveals God's self to Moses
  - b. The Sonship of Jesus
2. How does the African-American Church discover God's revelation?
  - a. Has God been on the side of the Black Church?
  - b. How has God empowered the Black Church for service?
3. How does the sacred song validate our knowledge of God?
  - a. The Spirituals
  - b. The Gospel Hymns

B. The Working Session

C. Dialogue and Reflections

D. Designing the Worship Service

## III.

## Workshop F

## "Eschatology"

Lecturer: \_\_\_\_\_

## A. The Lecture

## 1. How does the Bible speak of the end times?

(Job 19:25, 26; Isaiah 25:6-9, 26:19)

- a. Resurrection (Romans 8:11, I Cor. 15)
- b. Final Judgment (Rev. 20)
- c. Righteous Enter Heaven (Mt. 25:31-46)

2. How does the African American Church view  
the end times?

- a. Through Prayers
- b. Through Preaching

3. How does the sacred song validate those  
beliefs?

- a. The Spirituals
- b. The Gospel Hymns

## B. The Working Session

## C. Dialogue and Reflections

## D. Designing the Worship Service

## IV. Questionnaire #2 (Post Evaluation)

## V. Closing Prayer

## Chapter 5

### Summary of Evaluation

The evaluation of the model, *How Shall We Preach Without A Song: A Model for African American Sacred Music*, was done by persons participating either as context associates, participants or members of the congregation. Questionnaires were distributed at random to persons for their feedback. Each person provided data pertinent to criticize the success of the model. This evaluation mechanism provided helpful information for future projections as well as possible adjustments for continued seminars designed to accomplish the proposed goals.

The evaluation form was designed to address each area of participation. Some evaluators participated in several areas of the modeling process. Each person could evaluate from either area of participation. Evaluation was also gathered from individual comments on questionnaires.

The designing of the model took place over nine initial meetings of the context associates. Each meeting was designed to address some aspect of the model which was agreed upon at the first session of associates. The associates' main concern during this process seemed to be the time-line of the actual model. This concern arose from the busy schedules of potential participants. The original time projection was to include six sessions over a three-week period. It was felt by the associates that a more condensed time-line would be more productive. Some associates

suggested a cut-down on the themes from six to three. Others felt the need to maintain all of the agreed upon themes, but spread the seminars out over three weekends, rather than six evenings, and cover two themes each session. This appeared to be a more desirable strategy for the group. After implementation of the model, this strategy proved to be productive to the participants as well as the model itself.

The first seminar was designed to cover, God as Liberator and Jesus as Emancipator. The second seminar addressed the themes of Faith and Suffering. The final session presented the themes Revelation and Eschatology. Each theme was presented in lecture form during the first hour of each workshop session, each session was designed to last for two hours. This proved to be acceptable to those participating and also the presenters.

Each lecture was followed by a working session where the participant was challenged to select from a provided listing of contemporary music, hymn books, or other music unique to African American culture. This session stimulated the participant to be more than just the singer or musician. It allotted them a sense of responsibility in the presentation of tasteful and appropriate music for the worship setting. Some of the participants' objections to the manner of selecting music traditionally were as follows:

- a. Some of the music selected had little meaning to those singing.

- b. The music directors usually chose music they liked and not what the choir members were comfortable with.
- c. Music was thrust upon the choir members; they had no choice in the matter.
- d. Much of the music was irrelevant to the concerns of the participant.

After the instruction of the presenter, the participants felt they had a knowledgeable advantage which gave them a sense of ownership in the selection of appropriate music. It was no longer meaningless music. Their comments included, "we now know why this song was written," and "we know what the song really means." This information came primarily out of the dialogue and reflection segment of the session. The participants then seemed to be better prepared to select music for worship.

In terms of the structure of the project, the participants indicated:

- 1. A longer period of investigation would be desirable.
- 2. The model could be designed over a 12-month period.
- 3. Each month could focus on one theme.
- 4. Each theme could be included in the weekly services for the month.
- 5. Choir members would be better educated in each area.

The model participants were then asked to evaluate the presenters. Their response was

- 1. Each lecturer was very knowledgeable of the themes.

2. The presentations were informative in the areas of
  - a. Bible
  - b. Church
  - c. Black History
3. The lecturers allowed the participants to be more than musical robots.

The Context Associates then felt a need to evaluate my personal strengths during this process. A personal evaluation form was then designed in the final session of associates which accomplished this task. The associates' responses were

1. Served as a motivator,
2. Provided intelligent information for the process,
3. Allowed input from the members of the group,
4. Emphasized a personal element to be present during the designing process,
5. Served as an enabler to keep the group focused,
6. Provided vision which allowed the goals of the model to seem reachable,
7. Receptive to the leading of the Holy Spirit,
8. Provided cultural sensitivity for the group.

Feedback was very important to this process. One of the items which seemed to arise from this process was the need for several evaluational mechanisms which were developed and administered. This process of evaluation was very helpful to the group, as well as to the model coordinator.

As a personal note, the evaluation process gave me needed data. Some of the comments suggested other themes that might possibly be added to the model. The comments also recommended improvements in some areas. In all, this process has been a blessing to me and to the music ministry at Brown Chapel. It can also be concluded that this model addresses a need and can and will enhance the music ministry of any church. Some aspects need refinement and sharpening, but the model can provide a viable means where musical renditions by choirs would become even more complimentary to the preached word.

## Evaluation Statistics

## Seminar Participants

## A. Total Number of Participants

26

## B. Denominational Affiliation

100% A.M.E.

## C. Length of Time In Music Ministry

5 years or less	10%
6 to 10 years	65%
Over 10 years	25%

The model designed was established to address the need for music personnel to be aware of Black theological themes and their importance in being presented in the worship setting. The seminar participants totaled 26 and from the practical sessions the group addressed the congregation by an example service.

A questionnaire was developed and distributed to the seminar participants and the worshipers during the two example services.

## Analysis of the Questionnaire

## Participant

Question 1: Do you belong to an African American Denomination?

Pre-test	Post-test
Yes-26	No-0
	Yes-24
	No-0

Analysis: Out of the 26 participants involved in the model 100% were members of an African American denomination.

Question 2: If so, which denomination?

Pre-test	Post-test
AME 26	AME 24
AMEZ 0	AMEZ 0
Baptist 0	Baptist 0
COGIC 0	COGIC 0
Other 0	Other 0

Analysis: The denominational affiliation was 100% AME.

Question 3: Have you ever heard of the term Black Theology?

Pre-test	Post-test
Yes-11	No-14
	Yes-24
	No-0

Analysis: In the onset of the model, less than half of those participating had heard of Black Theology. This increased in the post-test indication.

Question 4: Do you know what the term Black Theology means?

Pre-test	Post-test
Yes-2	No-24
	Yes-24
	No-0

Analysis: The participants indicated a low percentage were knowledgeable of the term. This increased at the completion of the model.

Question 5: Are you aware of any Black Theological themes?

Pre-test	Post-test
Yes-0	No-26
	Yes-21
	No-3

Analysis: The pre-test indicates none of the participants were aware of any Black Theological themes. The post-test indicates 75% became aware.

Question 6: If so, which themes are you aware of?

Pre-test	Post-test		
Suffering	0	Suffering	2
Faith	0	Faith	2
Revelation	1	Revelation	2
Eschatology	1	Eschatology	2
Other	0	Other	2

Analysis: This response indicates a growth in the participants awareness of Black Theological themes.

Question 7: Have you ever related any of these themes to worship?

Pre-test	Post-test
Yes-2	No-24
	Yes-20
	No-4

Analysis: From the pre-test and post-test responses, indication would suggest a growth in relativity to the proposed themes.

Question 8: Have you ever heard these themes expressed in the preaching of the Gospel?

Pre-test	Post-test
Yes-5	No-21
	Yes-23
	No-1

Analysis: Indicators relate a stronger awareness by participants after the model.

Question 9: Have you ever heard these themes expressed in the music used in worship?

Pre-test	Post-test
Yes-3	No-23
	Yes-20
	No-4

**Analysis:** Indicators would suggest as the participant's knowledge of themes increased the participant's awareness also increased.

**Question 10:** Do you feel these themes should be used in worship?

Pre-test	Post-test
Yes-19	No-7
	Yes-20
	No-4

**Analysis:** The response indicates little change in the participants need for these themes to be used in worship.

**Question 11:** Would worship be more relevant if these themes were presented in worship?

Pre-test	Post-test
Yes-20	No-6
	Yes-21
	No-3

**Analysis:** A high percentage of the participants felt the themes would make worship relevant to the worshiper.

**Question 12:** Do you feel it is the choir's responsibility to musically present the Gospel?

Pre-test	Post-test
Yes-25	No-1
	Yes-24
	No-0

**Analysis:** The participants felt a need for the choir to be musically responsible for the presentation of the Gospel.

**Question 13:** Is the music presented in your church meaningful to you?

Pre-test	Post-test
Yes-7	No-19
	Yes-10
	No-14

**Analysis:** It would appear not much changed in this area during the model.

Question 14: How long have you been involved in the music ministry?

## Pre-test

0-5 years	10%
5-10 years	65%
Over 10	25%

## Post-test

0-5 years	10%
5-10 years	60%
Over 10	25%

Analysis: It would appear that a large number of the participants had adequate years of music ministry experience.

Question 15: What areas of music ministry do you work in?

## Pre-test

Choir	20
Director	2
Worship Leader	1
Musician	3

## Post-test

Choir	2
Director	2
Worship Leader	1
Musician	1

Analysis: From this inquisition it would reflect a general representation from all levels of the music department.

## Questionnaire

## Congregational Analysis

Question 1: Do you belong to an African American Denomination?

## Pre-test

## Post-test

Service 1  
Y-90/N-3

2 Service 1 2  
Y-100/N-1 Y-90/N-0 Y-97/N-1

Analysis: The majority of those present in the worship services were members of African American denominations.

Question 2: If so, which denomination?

### Pre-test

### Post-test

Service 1  
AME-  
Bap-  
AMEZ  
COGI  
Other

Service 1	2
AME-90	AME-100
Bap-3	Bap-1
AMEZ-0	AMEZ-0
COGIC-0	COGIC-0
Other-0	Other-0

**Analysis:** The majority of those present in worship were AME's.

**Question 3:** Do you know what the term Black Theology means?

### Pre-test

## Post-test

Service 1  
Y-10/N-83

2 Service 1 2  
Y-44/N-58 Y-83/N-10 Y-98/N-0

Analysis: Indications would suggest a definite increase in the awareness on the part of the congregation, of the term Black Theology.

Question 4: Have you ever heard of the term Black Theology?

### Pre-test

### Post-test

Service 1  
Y-10/N-83

2 Service 1 2  
Y-44/N-58 Y-83/N-10 Y-98/N-0

Analysis: The indication here recognizes the worshiper's involvement in the presentation of the model which exposes them to the term of Black Theology.

Question 5: Are you aware of any Black Theological themes?

Pre-test

Service 1  
Y-5/N-88

2

Post-test

Service 1  
Y-7/N-95

2

Y-60/N-33 Y-65/N-37

Analysis: A very low percentage are aware of any themes at the onset of the presentation, but after the service was presented the worshiper's awareness seemed to increase.

Question 6: Have you ever related any of these themes to worship?

Pre-test

Service 1  
Y-5/N-88

2

Post-test

Service 1  
Y-7/N-95

2

Y-60/N-33 Y-65/N-37

Analysis: The indication would note an increase in relating these themes to worship by the congregant.

Question 7: Have you ever heard these themes presented in the preaching of the Gospel?

Pre-test

Service 1  
Y-10/N-83

2

Post-test

Service 1  
Y-41/N-61

2

Y-40/N-52 Y-40/N-62

Analysis: Indications would suggest an increase in the congregant's awareness of the themes being present in the preaching of the Gospel.

Question 8: Have you ever heard of these themes expressed in the music presented in worship?

Pre-test

Service 1  
Y-2/N-91

2

Post-test

Service 1  
Y-80/N-22

2

Y-85/N-7 Y-97/N-5

Analysis: As the worshiper was exposed to the themes presented in the music used in worship the worshiper's awareness increased.

Question 9: Do you feel these themes should be used in worship?

Pre-test

Service 1  
Y-60/N-33

2

Service 1  
Y-90/N-12

2

Y-93/N-0 Y-100/N-2

Post-test

Analysis: The majority of those present in the worship presentation felt a need for the themes to be used in the worship service.

Question 10: Would worship be more relevant if these themes were presented in worship?

Pre-test

Service 1  
Y-60/N-33

2

Service 1  
Y-90/N-12

2

Y-93/N-0 Y-100/N-2

Post-test

Analysis: A very high percentage felt the worship would be more relevant if these themes were presented in the worship service.

Question 11: Is the music presented in your church meaningful to you?

Pre-test

Service 1  
Y-10/N83

2

Service 1  
Y-12/N-90

2

Y-50/N-43

Post-test

Y-99/N-3

Analysis: It would appear the response of those worshiping were not satisfied with the music presented in the worship setting. However this seemed to change once they were exposed to the model.

Question 12: Would you like to be involved in the music ministry in your church?

Pre-test

Service 1  
Y-11/N-63

2

Service 1  
Y-21/N-80

2

Y-14/N-60

Y-30/N-69

Post-test

Analysis: The involvement level of those worshiping seemed not to change during the model's implementation.

From this we will attempt to make future projections and observations.

Chapter 6  
Observations & Conclusions  
Future Projections

This model cannot be complete with this process. There is a serious need for the music ministry of the church to improve itself continually. The majority of churches could strengthen the area of music ministry. The Black Church has always been considered a response of people to God from where they are, or it could be said, what they experience. The basic principles of this model could be applicable to any church choir or individual worshiper.

The design of the model focused on the Brown Chapel family, but this is not the only congregation with this need. During the 20 years of my pastoral experience, this need has presented itself in every parish. It would be safe to assume that music presented in worship must be more than rhythm and performance. It must be deeper in its intent and response. The response of the music ministry of Brown Chapel has been a positive one. The intent of my preaching has been lifted because no longer am I preaching alone, my help has come. The choirs and musicians now encourage our coming together to discuss where my preaching is directed in order to provide supportive music in the worship design. This model of ministry can serve as a valuable and instructional mechanism to enhance worship in our church.

The Brown Chapel Church has agreed to keep the model active quarterly in our music program. The idea is to expand and include

not only theological themes, but also social issues and community concerns. How this is going to work has not been addressed, but the interest has been planted and we believe the growth will come from the Lord. The associates will remain as an advisory board to the music department to provide direction in this endeavor.

#### Personal Learnings

1. Music has always been one of my great loves. This project has provided a more in-depth knowledge of Black theology and the historical themes of African Americans and how the sacred song is important in the spreading of the Gospel inclusive of these themes.
2. While completing this process I learned the importance of cooperation and dialogue with providing personnel to adequately design worship for choirs and congregants.
3. The process of the Doctoral of Ministry degree program has sharpened my personal theology and allowed me to grow in my presentation of the Gospel.
4. The new relations developed through the Peer Groups, Context Associates, and students in the program has been a blessing to me and my ministry.
5. The greatest learning has been my awareness of the need for music within the worship setting which speaks to the needs of those worshiping. The emphasis of salvation, empowerment and liberation has brought the level and quality of my ministry to a greater sensitivity of God and God's people.

## Personal Goals

1. To continue research in the area of African American sacred music.
2. To continue training in areas which can enhance ministry.
3. To utilize expertise developed from this program in developing empowering programs for the African Methodist Episcopal Church.
4. To develop an effective ministry of music which is designed for all ages. (Special emphasis on contemporary music.)
5. To pursue a more relative ministry for persons of African American heritage.

Because of these goals, I am dedicating my ministry to the development of more techniques of ministry which support the whole person and provide an openness to express theology, as our experiences grow. I believe, through cooperation and dedication, that we can make a difference in the lives of people which will be pleasing to God and constructive for our community. This entire experience has been a joy and a privilege.

How can we preach without a song? We can't!

**APPENDIX 1**  
**SEMINAR MATERIAL**

**BLACK THEOLOGY AND LYRICAL PROCLAMATION  
SEMINAR REGISTRATION  
FORM**

**Name:** \_\_\_\_\_

**Age:** \_\_\_\_\_ **Sex:** \_\_\_\_\_

**Address:** \_\_\_\_\_

**Area of Music:** \_\_\_\_\_

**City:** \_\_\_\_\_ **State:** \_\_\_\_\_

**Denomination:** \_\_\_\_\_

**Zip:** \_\_\_\_\_ **Phone #:** \_\_\_\_\_

**Name of Church:** \_\_\_\_\_

## QUESTIONNAIRE

## BLACK THEOLOGY AND LYRICAL PROCLAMATION

## Pre-Test

1. Do you belong to an African American Denomination? Yes\_\_ No\_\_
2. If so, which denomination? AME\_\_ AMEZ\_\_ BAPTIST\_\_ COGIC\_\_  
OTHER\_\_
3. Have you ever heard of the term Black Theology? Yes\_\_ No\_\_
4. Do you know what the term Black Theology means? Yes\_\_ No\_\_
5. Are you aware of any Black Theological themes? Yes\_\_ No\_\_
6. If so, which themes are you aware of? God\_\_ Jesus\_\_  
Suffering\_\_ Faith\_\_ Revelation\_\_ Eschatology\_\_  
Other\_\_
7. Have you ever related any of these themes to worship? Yes\_\_ No\_\_
8. Have you ever heard these themes expressed in the preaching of the Gospel? Yes\_\_ No\_\_
9. Have you ever heard these themes expressed in the music used in worship? Yes\_\_ No\_\_
10. Do you feel these themes should be used in worship? Yes\_\_ No\_\_
11. Would worship be more relevant if these themes were presented in worship? Yes\_\_ No\_\_
12. Do you feel it is the choir's responsibility to musically present the Gospel? Yes\_\_ No\_\_
13. Is the music presented in your church meaningful to you? Yes\_\_ No\_\_

14. How long have you been involved in the music ministry? Months \_\_\_ Years \_\_\_

15. What areas of music ministry do you work in?

Choir\_\_ Director\_\_ Worship Leader\_\_ Musician\_\_

COMMENTS

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## **BLACK THEOLOGY AND LYRICAL PROCLAMATION WORKSHEET**

**Name of  
Theme:** \_\_\_\_\_

**Presenter's Name:** \_\_\_\_\_

**NOTES:**

**Title of Song:** \_\_\_\_\_  
**Why was this song selected?**

**How does this song speak to the theme?**

**Title of Song:** \_\_\_\_\_  
**Why was this song selected?**

How does this song speak to the theme?

**Title of Song:** \_\_\_\_\_  
**Why was this song selected?**

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**How does this song speak to the theme?**

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**Title of Song: \_\_\_\_\_**  
**Why was this song selected?**

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**How does this song speak to the theme?**

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## WORSHIP SERVICE DESIGN

**Doxology**

**Call to Worship**

**Opening Hymn** (Selected by Minister)  
Title: \_\_\_\_\_

**Prayer**

**\*Worship in Song** (Recommended by Music Department)  
Title: \_\_\_\_\_

**Scripture**

**Decalogue (Summary)**

**Offering**

**\*Offertory Selection** (Recommended by Music Department)  
Title: \_\_\_\_\_

**Announcements**

**Altar Call**

**\*Sermonic Selection** (Recommended by Music Department)  
Title: \_\_\_\_\_

**Sermon**

**Invitation**

**Tithes and Offerings**

**\*Offertory Selection** (Recommended by Music Department)  
Title: \_\_\_\_\_

**Affirmation of Faith**

**Doxology**

**Benediction**

## QUESTIONNAIRE

## BLACK THEOLOGY AND LYRICAL PROCLAMATION

## Post-Test

1. Do you belong to an African American Denomination? Yes\_\_ No\_\_

2. If so, which denomination? AME\_\_ AMEZ\_\_ BAPTIST\_\_ COGIC\_\_  
OTHER\_\_

3. Have you ever heard of the term Black Theology? Yes\_\_ No\_\_

4. Do you know what the term Black Theology means? Yes\_\_ No\_\_

5. Are you aware of any Black Theological themes? Yes\_\_ No\_\_

6. If so, which themes are you aware of? God\_\_ Jesus\_\_  
Suffering\_\_ Faith\_\_ Revelation\_\_ Eschatology\_\_  
Other\_\_

7. Have you ever related any of these themes to worship? Yes\_\_ No\_\_

8. Have you ever heard these themes expressed in the preaching of the Gospel? Yes\_\_ No\_\_

9. Have you ever heard these themes expressed in the music used in worship? Yes\_\_ No\_\_

10. Do you feel these themes should be used in worship? Yes\_\_ No\_\_

11. Would worship be more relevant if these themes were presented in worship? Yes\_\_ No\_\_

12. Do you feel it is the choir's responsibility to musically present the Gospel? Yes\_\_ No\_\_

13. Is the music presented in your church meaningful to you? Yes\_\_ No\_\_

14. How long have you been involved in the music ministry? Months \_\_\_ Years \_\_\_

15. What areas of music ministry do you work in?

Choir\_\_ Director\_\_ Worship Leader\_\_ Musician\_\_

COMMENTS

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**APPENDIX 2**

**WORSHIP SERVICES**

**AND**

**CONGREGATIONAL ANALYSIS**

**Worship Design A****God as Liberator****Model Service****Doxology****Call to Worship****Opening Hymn****"Joy to the World"****Prayer****\*Worship in Song****Anthem: "Hallelujah Chorus"****Scripture****Decalogue****Offering****\*Offertory Selection****"Is Your All On The Altar"****Announcements****Altar Call****\*Sermonic Selection****"O Holy Night"****Sermon****Title: All Things Are Possible****Text: Luke 1:37****Invitation****Tithes & Offerings****\*Offertory Selection****"Good News"****Affirmation of Faith****Doxology****Benediction**

**Worship Design B**  
**Jesus as Emancipator**  
**Model Service**

**Doxology**

**Call to Worship**

**Opening Hymn**

**"O Come, O Come, Emmanuel"**

**Prayer**

**\*Worship in Song**

**"Go Tell It On The Mountain"**

**Scripture**

**Decalogue**

**Offering**

**\*Offertory Selection**

**"You Can't Beat God's Giving"**

**Announcements**

**Altar Call**

**\*Sermonic Selection**

**"O Come Let Us Adore Him"**

**Sermon**

**Title: Do You Have Room For Jesus?**

**Text: Luke 2:7**

**Invitation**

**Tithes & Offerings**

**\*Offertory Selection**

**"Jesus, The Light Of The World"**

**Affirmation of Faith**

**Doxology**

**Benediction**

**\*Songs to be selected by the participants**

QUESTIONNAIRE  
Pre-Test/Post-Test  
Congregational Analysis

1. Do you belong to an African American Denomination? Yes        No
2. If so, which denomination? AME        AMEZ        BAPTIST        COGIC         
OTHER
3. Do you know what the term Black Theology means? Yes        No
4. Have you ever heard of the term Black Theology? Yes        No
5. Are you aware of any Black Theological themes? Yes        No         
If so, which? God        Jesus        Faith         
Suffering        Revelation        Eschatology        Other
6. Have you ever related any of these themes to worship?  
Yes        No
7. Have you ever heard these themes presented in the  
preaching of the Gospel? Yes        No
8. Have you ever heard these themes expressed in the  
music presented in worship? Yes        No
9. Do you feel these themes should be used in worship?  
Yes        No
10. Would worship be more relevant if these themes  
were presented in worship? Yes        No
11. Is the music presented in your church meaningful  
to you? Yes        No
12. Would you like to be involved in the music  
ministry in your church? Yes        No

13. What recommendations would you suggest to make the music presented in worship more meaningful to you as a worshiper?

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HOW SHALL WE PREACH WITHOUT A SONG  
BLACK THEOLOGY AND LYRICAL PROCLAMATION

Evaluation Form

(to be evaluated by context associates and participants)

Context Associate

1. How did you participate in the model? (Please check all that apply)

Context Associate        Participant        Congregation       

Lecturer        Observer       

2. Was the process of designing the model clear and defined?

Yes        No       

3. Were you able to add input to the design? Yes        No       

4. Did the design of the model cover the area defined in the model? Yes        No       

5. Did the model provide adequate information for the participant? Yes        No       

6. Were you able to bring your expertise into the formation of the model? Yes        No       

7. Do you feel the goals of the model were met? Yes        No

Participant

1. Was the model clearly defined in the orientation period? Yes        No
2. Do you feel your individual knowledge of Black Theology was enhanced? Yes        No
3. Was the model challenging to your knowledge of music in the church? Yes        No
4. Do you feel the lecturers were properly prepared? Yes        No
5. Do you feel more adequate in selecting music for the worship service? Yes        No

Congregation

1. Was the service properly designed to cover the presented theme? Yes\_\_ No\_\_
2. Did the worship leader assist in the presentation of the worship service? Yes\_\_ No\_\_
3. Could you clearly understand the Black Theological theme presented? Yes\_\_ No\_\_
4. Would you recommend this training for other churches or choir personnel? Yes\_\_ No\_\_
5. Would you change any of the items presented in the worship schedule? Yes\_\_ No\_\_

**APPENDIX 3**  
**STATISTICS ON CINCINNATI**  
**AND THE**  
**WALNUT HILLS**  
**AREA**

## Statistics

## City of Cincinnati, Ohio

The African American population in the City of Cincinnati, according to the 1990 Census is 138,132. This data is explained by age.

<u>Age</u>	<u>Total</u>	<u>Female</u>	<u>Male</u>
Under 1	2,686	1,302	1,384
1 to 2	6,494	3,208	3,286
3 to 4	5,842	2,852	2,990
5	2,858	1,372	1,486
6	2,615	1,275	1,340
7 to 9	7,943	3,836	4,107
10 to 11	5,193	2,546	2,647
12 to 13	4,313	2,135	2,178
14	2,038	977	1,061
15	2,092	1,038	1,054
16	2,005	1,010	995
17	2,144	1,036	1,108
18	2,216	1,119	1,097
19	2,489	1,342	1,147
20	2,489	1,342	1,147
21	2,116	1,159	957
22-24	6,422	3,627	2,795
25-29	12,043	6,998	5,045
30-34	11,841	6,772	5,069
35-39	9,846	5,474	4,327
40-44	7,121	3,979	3,142
45-49	5,579	3,091	2,488
50-54	5,107	2,977	2,130
55-59	5,276	3,063	2,213
60-61	2,155	1,281	874
62-64	3,204	1,895	1,309
65-69	4,764	2,781	1,983
70-74	3,641	2,248	1,393
75-79	2,779	1,781	998
80-84	1,767	1,190	577
85+	1,269	914	355

(Source: 1990 Census)

The Walnut Hills area is made up of the following population:

White	Black	Other	Total
1,067 (11.97%)	7,816 (87.65%)	34 (.38%)	8,917

(Source: 1990 Census)

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